

the government's course, he said he had not heard one condemnation of racial or unofficial from any civilians.

(Continued on Page Five)

Behind the Footlights

"The Wanderer" Puts Final Word on The Old Empire

If there are any people on the mortal coil who are unfamiliar with the story of the Frodoal Son, they must be with a very small minority. It is one of the best known of all stories; it is told in every language; it is quoted daily in the lives of many. Though the parable has been manifold parables, it can be asserted, without fear of too successful contradiction, that not the least important use to which it has been put, was to lend itself as the theme of "The Wanderer," which played a three-day engagement at the Empire theatre last evening.

The locale of the first act is laid in the vicinity of Heaven, disclosing the outer portals of the home of the dead. This act is taken up with the wayward one—Jehar—making up his mind to set forth into the world, and concludes with him setting out upon his quest for worldly knowledge, to this point, the drama, though it moves along smoothly, does not strike one as being any better than those of other plays. It is the second

act that reveals the light. Here (some weeks later) the audience find themselves in Nadina's palace. Jerusalem. Nadina is an interesting woman, who has a mysterious daughter, Tina. These two women are the attraction of many of the plays, and the many others. Here they are all to their valiant chieftains. Here is a scene of glorious splendor. In a room furnished with the soft, yielding tapestries, which hang the pervasive and sensuous aroma of sweet scented Arabian perfumes, poor Jehar succumbs to the wiles of Tina to the exclusion of Nadina. He is a man of love for her; a love which, alas! she spurns, and poor Jehar is driven out into the street, and bereft of the friends that never were, he is turned out into the street, and falling to find work, is forced to beggary. Here the play reaches its greatest height. It is a piece of superlative dramatic craftsmanship.

The third act finds Jehar, despondent and rejected, with only two other souls clinging together by only a frail thread of life. Returning to his father's house, at first coldly received, but ultimately taken back into the fold and felicitous royal life.

Frederick Lewis as Jehar was admirable. His characterization and interpretation were faultless, and a well earned, high royal life.

As Tina, Miss Charlotte Winters presented a piece of acting, which seldom has surpassed at the Empire. Versatility was required, and Miss Winters filled the bill to perfection. "Coming out of the theatre" an ex-officer lamented the fact that he had not been granted leave to Jerusalem.

Miss Mary Topp, an effective Hindu, her passionate appeals and invocations were rendered with a commendable clarity of diction.

Miss Eleanor Goodman was a sweet Naomi, and a distinct ray of light which left her in the first place, anyway. Miss Margaret Bray was good as Kishah.

Charles O'Neil, and Richard Thornton as Joel, proved themselves admirable villains.

Frederick Mackay as Jesse gave a performance about which no king but criticism can be said. His acting was of a superior quality, and his voice had attractive quality.

The company is large and capable, and the stage and action have been carefully attended to, and no detail has been overlooked.

With the passing of this play, a farewell to the old Empire theatre, it has many shortcomings—indeed the pleasure from the roof top upon the writers head.

The direct reasons for the building of the new theatre which will house the next attraction at the Empire.

J. O.

Jehar, the Frodoal Son, and Naomi, crown and sweetheart, in a scene in "The Wanderer," the great Biblical drama at the Empire theatre today and tomorrow.

Has been too small to merit careful attention.

"The Wanderer" is a great dramatic spectacle. It is far removed from the slap-bang variety of play, but it is a drama of profoundly moving purpose, and cannot fail to impress all who see it.

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EDMONTON'S OWN PIANO GIRLS IN PANTAGES FEATURE

Other Numbers on This Week's Program Combine to Make Specially Good Show

Up till the time of the 1919 local Rotary Club musical revue, Edmonton knew nothing of its Piano Girls. Since then, the girls have quickly bled their time and this week at the Empire theatre, they have again bled the time of the Piano Girls.

The fact that the talent is local does not preclude the act from being good one. It is the case, and the result is a picture in every respect up to the level of the music.

The Piano Girls were assisted by Miss Gladys Flint, violinist and Miss D. W. Miss Flint played Fritz Kreisler's "Caprice Viennoise" in the style. Her tone, interpretation, and particularly her double stopping merit much commendation. Mr. Low gave a very effective whetting rendition of "The Mocking Bird."

Adeline Carter and William Boute are a charming couple who find no difficulty in entertaining. For most of their length they recapture the former Italian dialect, and both possess adequate singing voices.

Oddie Roatina and George Barrette are well known to the audience as even the most invertebrate jazz ballad can't win to see. Their dancing is not pretty, but they have an abundance of that which is called "zip" and one of the gentlemen does a kind of "ruffled blue" dance.

Otto Brothers were hard to put their burlesque over. The spot where they imitate two men, concludes with the consequent animated jokes as the best part of the act.

A dance drama entitled "Jehar of the East," based on an Arabian Nights story, is offered by the Denishawn Dancers. This is a rare and conceived act in a prose and dance center. The piece is a window in the place of the theatre, the scene is the House of the Palace of the Shah of Persia; the scene is at the bottom of the scene while the third shows a real slave market in an oriental city.

The settings are most attractive to the eye, while the dancing is very

fine. Heading the cast is Miss Lillian Powell, a dancer of no mean ability. She commences a romance with a mysterious handsome stranger, which is complicated by the interferences of a girl cousin at the school. Later occurrences develop so that the couple have a great deal of fashionable women's attire in "Ginger" possession.

The "Tapper" dons some of the clothing, returns to her home town and in a spirit of innocent mischief tries to convince her former associates that she is a ruined woman. This mysterious stranger comes to town and is implicated, and there is much amusement and excitement before the whole thing is cleared up.

There is a delightful surprise in store for the audience this week in the shape of an augmented orchestra. Thirteen instrumentalists played under Albert Weaver-Winstons baton, and he is to be congratulated on securing two excellent French horns and an oboe. The orchestra this week is indeed a treat, and for picture music, and for the presentation of the Allergo Moderato of Mendelssohn's Unfinished symphony was given.

J. O.

Photo-Plays

Empress

Coast B. De Mille's latest production "Something to Think About," is different in theme from anything he has attempted in the past. It has expanded his artistry and not only attention to detail upon an intensely human story of real life.

The story, written by Jennie Henderson, who translated "Male and Female" and "Why Change Your Wife" to the screen, centers around Ruth Anderson, daughter of the village blacksmith. A rich man, David Mackley, lives in the neighborhood, and, becoming interested in Ruth as a small girl, sends her away to school.

A young and beautiful woman, and it is understood that she and Mackley are to marry. On the impulse of the moment she leaves with Mackley to the village. Her husband, killed in an accident, leaves her destitute and returning to her native town to find her father blinded, she is in despair.

At a cost that is practically all-star interpretation. "Something to Think About," Gloria Swanson has the role of the heroine and proves that she is just as effective an actress in English as she is in fine English.

The picture marks the return of the "Happer" to the screen as leading man. Theodore Roberts is handsome and has an important part. The picture is a Paramount.

Regent

Olivia Thomas in the role of a small town girl of extreme, romantic of mind and a meddlesome of spirit, gives a delightful performance in "The Happer."

The picture is a three-day showing at the Regent theatre.

As "Ginger" King, Oliver in youth, his manner, seems to lead to the world's wickedness and misery. She is sent to a boarding school and

father and there she does her best to impress her schoolmates with her application and "experience."

She commences a romance with a mysterious handsome stranger, which is complicated by the interferences of a girl cousin at the school. Later occurrences develop so that the couple have a great deal of fashionable women's attire in "Ginger" possession.

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THE SHASTA
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TRAVEL WITH PLEASURE
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Southern Pacific Lines
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MOTOR—RIDE—PLAY GOLF
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VANCOUVER—VICTORIA
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CANADIAN PACIFIC RAILWAYS
J. W. MOOREHEAD, A

